

## TIMELY HINTS FOR THE WELL DRESSED WOMAN

COATS OF FUR AND BROCADE IN WINTER  
THREE-PIECE SUITS

No. 1.—Gown of Three-Piece Suit of Fashionable Green.

No. 2.—Coat of Three-Piece Suit of Which No. 1 Shows the Gown.  
Caracul and Skunk Fur.An All Black Three-Piece Gown,  
Tunic Skirt and Wrap.No. 3—Vanilla Brown Brocaded Coat with Satin  
Skirt and Cream and Blue Top.  
Maison Rodman.No. 4—Gown of No. 3 Showing the Cream  
Satin Blouse Top, Embroidered with Blue.  
Maison Rodman.

POPULARIZED into conventional-  
ity, the ultra fashionable minaret tunic is  
now a frequent style detail of the up-  
to-date three piece suit. Its lower edge  
often harmonizes in line and curve with  
the lower edge of the coat. The coat is  
often of a different material from the  
robe; it is seldom, however, of another  
color this season. The waist, frequently  
of another color from the suit, often  
matches the coat lining.

Though eccentricity in dress is rampant  
and curious styles are in all about us  
in a way that points toward a decided  
fashion change in the near future, there  
are any number of conservative fashions  
worn at the smart afternoon teas, theatre  
matinees or concerts. Of such costumes  
the three piece suit of velvet seems to be  
the favorite material. Plain it is some-  
times, but more often it is combined with  
brocade, figured or striped, the latter  
ribbed and having a corduroy appearance.  
With this, satin and charmeuse are com-  
bined to make the delightfully stylish  
gown, worn with coats or mantles of  
plain or figured velvet or brocade. Most  
of the coats fasten well up around the  
neck with a finishing straight or rolled  
collar of fur and straight narrow band  
cuffs, even if the fur is used nowhere  
else on the costume. Fur often hems the  
tunic edges when they are included in  
the dress design.

Coats of three piece suits are long and  
short; both lengths are equally in style.  
The shorter length is perhaps the more  
extreme fashion. Those reaching to or  
below the knees are more conservative in  
type and line, in spite of the intricate  
tailoring often displayed in the cut. The  
new short bolero coats are very like  
rouve jackets in shape and are the latest  
coat innovations. They are generally  
accompanied by tunic skirted dresses  
whose corsage fronts display a cascade  
of filmy frills that peeps invitingly out  
from between the negligently open bolero  
fronts.

The touch of fur that seems absolutely  
necessary to the styles this season also  
adorns most of the three piece suits. It  
may be only the collar and cuff piece  
already mentioned, added perhaps at the  
very last moment when the suit bought  
in the shop does not happen to contain  
this detail. To go to the other extreme,

the foundation skirt may be so deeply  
hemmed with fur that when the coat  
is donned the dress is apparently made  
of it. The cloth that is made to imitate  
caracul is used in place of fur and the  
new broadtail fabric is quite as effective.

Because they are varied in style, the  
three piece suits shown here are especially  
interesting, in that they are suited to dif-  
ferent types of figures. In one, shown in  
two views, with and without a coat, the  
tunic is omitted. The "satin skirt" is  
draped up to a little apron panel in front  
that is like the corsage material. The  
suit consists of a vanilla brown satin  
skirt combined with a cream colored chif-  
fon waist covered with old blue design.  
The coat is of the same vanilla brown, but  
is a brocade material—a ground work  
of ottoman with a crinkly satin serpentine  
figure. Intricate in cut, the coat has a  
double skirted effect, and a soft wide satin  
mesh of the brown satin folds diagonally  
across the front, covering the fastenings.  
The corsage has a wired roche of ivory  
tinted lace, the coat one of the new rolled  
revers trimmed with a band of brown fur.  
The coat is lined with old blue crepe de  
Chine of the corsage color.

A double tunic dress, with and without  
the accompanying coat, shown in two  
views, is an original combination of ma-  
terials. The skirt is of velvet, the tunic  
of silk voile, the corsage part embroidered  
and posed over a pale pink chiffon lining.  
Both of the tunic skirts are edged with  
skunk fur and there is a double band of  
fur on the short sleeves. The sash end  
that falls down the front over the tunics  
is embroidered in bright colored beads.  
The coat, of caracul fur, has a slender  
band of skunk about the neck, fronts and  
wrists. Unlike the previous model, it is  
loose and wraps about the figure rather  
than fits it. This is an ideal model for  
a tall, thin woman, just as the first named  
suit is good for a stout, short woman.

A third gown is a distinguished model  
for those who dress in mourning or af-  
fect black. This is the sort of gown that  
looks well on all women, tall, short, stout  
or thin. It is of black crepe de Chine,  
the tunic unbelted, but caught in in-  
visibly at the waist. The skirt is most  
simple, with a rounded and discreet slash  
in front. The tunic is weighted by a  
fringe. The mantle coat, almost cape-  
like in its simplicity of cut, is caught up  
to make the loose sleeves. The hat is  
swathed in crepe de Chine with a heavy  
brush aigrette eccentrically posed. It  
would take but a touch of black fur to  
transform this into a much more elaborate  
costume for midwinter.